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VOL. 42—No. 53.

SATURDAY, DECEMBER 31, 1864.

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PROGRAMME FOR JANUARY 7, 1865.

QUARTETT, No. 4, in C minor, Op. 18, for two Violins, Tenor, and Violoncello. Beethoven.

1. Allegro ma non tanto.
2. Andante quasi allegretto.
3. Minuetto allegretto.
4. Allegretto.

Mons. SAINTON, Herr POLLITZER, Mr. DOLLY, and Signor PIZZES. This Quartett was composed about 1791, dedicated to Prince Liechnowsky, and played at his Musical Soirées by the Schuppanzigh party.

ARIA, "Bel Raggio," Miss LOUISA PYNNE. Rossini.
ROMANCE, "Le Vallon," Madame SAINTON-DOLLY. Gounod.
TRIO in D minor, for Piano, Violin, and Violoncello. Mendelssohn.

1. Molto allegro agitato.
2. Andante con moto.
3. Scherzo.
4. Allegro assai appassionato.

MR. JOHN FRANCIS BARNETT, Mons. SAINTON, and Signor PIZZES. IRISH MELODY, "The Harp that once through Tara's Halls."

ARIA, "In questa tomba," Madame SAINTON-DOLLY. Beethoven.
SOLO, Pianoforte, "Return of Spring," Mr. J. F. BARNETT. J. F. Barnett.
DUETTS { "Now for him I love so truly." Spohr.
 { "Greeting" Mendelssohn.

Miss LOUISA PYNNE, and Madame SAINTON-DOLLY. QUARTETT, No. 7, in F major, Op. 69. Beethoven.

1. Allegro.
2. Allegretto vivace e scherzando.
3. Adagio molto e mesto.
4. Allegro—Thème Russe.

Mons. SAINTON, Herr POLLITZER, Mr. DOLLY, and Sig. PIZZES.

Conductor—Herr WILHELM GAZE.

The Concerts will commence at Eight o'clock precisely.

The SECOND CONCERT will take place on Saturday, January 14,

CHRISTMAS WAITS.

(Concluded from Page 818).

Either Steele or Addison (to whom the paper has also been attributed) says, in *The Tatler* of Sept. 9, 1710:—

"As the custom prevails at present, there is scarce a young man of any fashion in a corporation, who does not make love with the town-music. The Waits often help him through his courtship, and my friend Banister has told me he was proffered 500*l.* by a young fellow to play but one winter under the window of a lady that was a great fortune, but more cruel than ordinary. One would think they hoped to conquer their mistresses' hearts as people tame hawks and eagles, by keeping them awake, or breaking their sleep when they are fallen into it."

The "Hunt's up" or "Good morrow" was especially expected by the fair one on her birthday, and the custom is not altogether obsolete, though the name seems to have been forgotten. When our present Princess Royal came of age, she was greeted with music from the royal band under her window in the morning, but the court newsman invented a new French name for it—"a Matinale!" In Davenant's *Unfortunate Lovers*, Rampo says:—

"The fiddlers do
So often waken me with their grating gridlrons,
And Good Mornings, I cannot sleep for them,"

but this was the Christmas greeting preparatory to a demand upon his purse.

"Past three o'clock, and a cold frosty morning,
Past three o'clock, good morrow, Masters all,"

is a pretty air of the London Waits of the time of Charles II., which is included with other wait-tunes; such as the "Fa, la, la," by Jer. Savile, Chester Waits, and Colchester Waits in *Popular Music of the Olden Time*. To these several more specimens of their composition might have been added, such as *Workshop Waits*, *Warrington Waits*, *York Waits*, *Bristol Waits*, &c.; but the only names of wait-composers that have descended to us are those of John Ravenscroft, who was one of the waits of the Tower Hamlets, and who wrote many hornpipe tunes; and, more eminent far, Thomas Farmer, a London Wait, and composer of many excellent songs, among which may be particularised that lovely air to Tom Dufey's words, "She rose and let me in" (beginning "The night her blackest sables wore"), which has been claimed as Scotch; and which, according to Dr. Beattie, made the tears start from Mrs. Siddons' eyes when he played it to her on the violoncello. Tate wrote an elegy on Farmer's death, and Purcell composed the music.

Each ward of the city of London had formerly its company of waits—perhaps six or eight in number, for, on Charles II.'s restoration, he was entertained with music from a band of eight at Crutched Friars, six at Aldgate, and six at Leadenhall Street—and beyond its boundaries were those of Finsbury, of Southwark, of Blackfriars, and of Westminster. They made their watching duties as light to themselves as possible, but still they did watch. By an order of the Common Council of Newcastle, Nov. 4, 1646, the waits were commanded to go about morning and evening "according to ancient custom;" and an order from the same authority, in 1675, enjoined their going about the town in the winter season. (Brand's *Hist. of Newcastle*, ii. 354.) The quotation from Burton's Diary in 1656, which a correspondent of *Notes and Queries*, D. M. Stevens, adduced, proves that in London also the waits were then thought to be "a great preservation of men's houses in the night;" and to have been so, they must still have continued their nocturnal perambulations." Let us now turn to a humorous description of them in their winter clothing, by Ned Ward in *The London Spy*:—

"At last bolted out from the corner of a street, with an *ignis fatuus* dancing before them, a parcel of strange hobgoblins, covered with long frieze rugs and blankets, hooped round with leather girdles from their cruppers to their shoulders, and their noddles buttoned up into caps of martial figure, like a Knight Errant at tilt and tournament, with his wooden head locked in an iron helmet, one, armed, as I thought, with a lusty faggot-bat, and the rest with strange wooden weapons in their hands in the shape of clyster-pipes, but as long almost as speaking-trumpets. Of a sudden they clapped them to their mouths, and made such a frightful yelling that I thought he would have been dissolving, and the terrible sound of the last trumpet to be within an inch of my ears. . . . 'Why, what,' says he, 'don't you love music?' These are the topping tooters of the town; and have gowns, silver chains, and salaries for playing *Lilli-borlero* to my Lord Mayor's horse through the city."

—Part ii. 4th edition, 1719, p. 35.

The following description is much of the same kind, but describes the York Waits at the beginning of the last century. I copy two lines into one to save space in printing:—

"In a winter's morning, long before the dawning,
Ere the cock did crow, or stars their light withdraw,
Wak'd by a hornpipe pretty, play'd along York city.
By th' help of o'er-night's bottle, Damon made this ditty.
In a winter's night, by moon or lantern light,
Through hail, rain, frost, or snow, their rounds the music go:
Clad each in frieze or blanket (for either heav'n be thanked),
Lined with wine a quart, or ale a double tankard.
Burglars scud away, and har-guests dare not stay;
Of claret snoring sots dream, o'er their pipes and pots,
Till their helpmates wake 'em, hoping music'll make 'em
Find out pleasant Cliff, that plays the Rigadon.
Candles, four in the pound, lead up the Jolly Round,
While Cornet shrill i' th' middle marches, and merry fiddle;
Curtal with deep hum, hum, cries out we come, we come;
Theorbo loudly answers, 'Thrum, thrum, thrum, thrum, thrum.'
But, their fingers frost-nipt, so many notes are o'erlapt,
That you'd take sometimes the Waits for Minster chimes;
And then to hear their music, would make both me and you sick;
And much more, too, to hear a roopy fiddler call,
With voice as Moll would cry: 'Come, shrimps or cockles buy.'
'Past three! fair frosty morn! Good morrow, my masters all.'"

And now as to the constitution of the Company of Waits, and the privileges accorded to them by corporations in the last century. A book which formerly belonged to the waits of Norwich, supplies the following extracts:—

"The Company of Musicians, or Waits of the City of Norwich, November 22nd, being St. Cecilia's Day, A.D. 1714, the following persons were chosen officers, viz. Thomas Laws, *Headman*; Isaac Laws and Samuel Suffield, *Wardens*; John Baker and William Barrow, *Searchers*."

This was the entire Court, and they interchanged the offices year by year, so as to exclude others. As to the privileges conferred on them by the Corporation of Norwich, we find that, on the 28th November, 1733, at a Court of Mayoralty, it was ordered:—

"That for the future no person or persons be permitted, or do play in the streets upon any musical instrument, to any person or persons within this city or county (unless it be the Company of Musicians belonging to the city), without the license of the Mayor of the said city. This order not to extend to any person or persons that shall be sent for to any private or public house, for the diversion of any person or persons of such private family, or at any such public house: so as such person or persons do not presume to play at any irregular hours."

This order of the Mayoralty was confirmed in the following year, and it seems to have remained in force till 1790. On the 14th of January, 1791, "at a meeting of the Company of Waits, or Musicians, being discharged from the Corporation duty, we four, whose names are here underwritten, do agree to form ourselves into a Company, calling ourselves City Music, for the under-mentioned business, viz. Playing [to the Mayor elect, Aldermen, Sheriffs,] &c. But the old waits had also claimed an exclusive right for out-door music at weddings, and of "playing to persons of quality to welcome them to town." The night watching of the city had till then been kept up from Michaelmas to Christmas, but it seems to have been paid for only by gratuities, the collection of which occupied much time; for a member must have been absent "four days" from the collecting, or four days from "the survey," before he was fined. The fine for being drunk and incapable, or being absent on a watch night, was severe—10*s.*! The headman also suffered the penalty of 1*s.* every time that he omitted to wear his chain round his neck while on business.

And now adieu to the waits. I have already gone beyond my proposed limit, and leave the derivation of the word to others. The views of Roger North and John Cleland upon it are already in your columns, and the glossaries will supply the rest. If the professed waits of to-day would discontinue their brass instruments and revert to the soft pipes which could be heard by those who were lying awake, and yet not disturb sleepers, few would object to them. Music so heard is rather agreeable in the night than otherwise. Even if they would awake us at fitting time with "Adeste, fideles" on the Christmas morning few would object. I heard that hymn from them last Christmas morning, and claim the indulgence of your readers to say a parting word upon it. The name of "The Portuguese Hymn" was first given to it by one of the noble directors of the Ancient Concerts, who had heard it at the Portuguese Roman Catholic Chapel. It was composed by John Reading, author of the Winchester song "Dulce domum," who had a fancy for composing music to Latin words.

30, Upper Harley Street.

WILLIAM CHAPPELL.

MUSIC IN FRANKFORT.*

Anyone who had been absent from Frankfort for ten years would find a striking difference between musical matters then and now. The theatre, it is true, occupies the same, or rather, perhaps, a lower position than it did ten years since. The reason is that, despite the establishment of free trade in everything else, ought like rivalry is prohibited as far as the theatre is concerned, and three or four patrons render this institution completely subservient to their own amusement. But a great change has been observable in concert-music during the last five or six years. The smaller concerts, such as saloon and virtuoso concerts, are becoming more and more rare; the public flock in crowds to the grand oratorio and symphony concerts. As the little concerts die out, so also does little music disappear from the symphony concerts, and in the way of grand music, people are demanding more and more the best historical creations. Up to the present time, we have had no virtuoso concert worth mentioning; the Frankfort artists who used formerly, at the very commencement of the season, to announce a series of quartets, trios, &c., now make no sign. On the other hand, the rush to the Symphony Concerts is so great than at the "Museum," though the large hall contains more than 1200 numbered seats, over two hundred persons were refused subscription tickets, that is to say, were obliged to renounce nearly all hope of attending the concerts, because, for instance, at the performance of Beethoven's Ninth Symphony, the crush was so great to the two remaining galleries, which together contain only from four to five hundred persons, that several hundreds were turned from the doors. For the benefit of those who were thus disappointed, as well as of the inhabitants of the environs, there was another performance of the Symphony. Again, the Symphony Concerts are beginning to be really symphonetic. The air, the song, the little bit of pianoforte-strumming, and the exhibitions of cadence-fiddling are receding more and more into the background, and making room for cantatas, choral compositions, overtures, and other important pieces. How this selection works is evident from the continually increasing attendance of the public, and the pleasure they take in the performances.

The greater interest evinced in pieces of importance, and in more powerful ideas, is to be explained by the change in political sentiment. The people have no longer any taste for the petty, ambiguous policy of diplomatists, but care only for great events in the career of nations. The same is the case in art. This is the reason why a taste for grand music has been manifested more especially since 1859 and 1860, when the great national struggle began in Italy; the "Schützenfest" in 1862, and the Schleswig-Holstein movement of 1863 strengthened this feeling more and more. For the sharper critical spirit now pervading them, our concert-public are, on the other hand, indebted to a man who, ever since the year 1850, exerted himself with indefatigable consistency to impart a critical education not only to his own immediate pupils but to those, also, who attended his concerts. It was Friedrich Wilhelm Rühl who first freed his pupils from following one certain model, from belief in authorities, and from false sentimentality, by his theory, which comprehended everything valuable technically and intellectually; by his thorough analysis of works of art; and by his development of character. In addition to his own regular pupils, he had always from one to two hundred members in his Oratorio Association. These persons carried the spirit of criticism among the general public with a fiery zeal which led to the most violent party conflicts. The performances at his Oratorio-Concerts, however, produced so grand an impression that the public were convinced against their own will, and applied the sounding-rod of criticism to musical patch-work. Rühl has not reaped the reward of his labours; he was so persecuted by envy, ill-nature, and intrigue on the part of the whole race of hack musicians, who found themselves surpassed to such an extent in everything, that he resolved to exchange Frankfort for Mayence, the Liedertafel of which place had sent him a most flattering invitation to join them. Another now conducts his Association, but both in that and the other Associations, as well as among the public, there still exists that critical spirit he was the first to introduce.

We will now speak of the various concerts in detail. The

Museum has, up to the present time, given three. At the first we had Schubert's Symphony in C major; Beethoven's Concerto in G major; at the third, Weber's Overture to *Rübezahl*; and, in addition, airs by Handel and Rossini, and two or three pianoforte pieces by Stephen Heller. Schubert's Symphony is noble and dignified in its plan, and, therefore, produces, on the whole, a grand impression. Looked at in detail, the forms are frequently too small, not short in a Beethovenian sense, but narrow. Beethoven's forms are short, but the motives proceed in one direction; by continuation they may be endlessly lengthened, while sharp contrasts may be produced by an opposite course. Schubert's motives are complete in themselves, because they contain a double movement, or movement and repose (as, for instance, the middle group in the Allegro.) Not all the skill for modulation in the world can make anything great out of them. Schubert repeats them, moreover, innumerable times, and commits the error—in place of the coda, which should correspond with the first motive—of at once bringing the development of this second motive into the fresh portion of his production and of beginning the second portion with a fresh development of the same motive. Even if we leave out of consideration the deal of petty hopping about, this is illogical, for the development should not begin until the fundamental idea has been expressed in all its bearings, and the excited imagination is revelling in reminiscences of it.—Herr Hallé, the well-known pianist, resident in Manchester, played Beethoven's Concerto in G major. His manual dexterity is perfect, and his style full of mind and life, both as regards the view taken of the composition as a whole, and the working-out of the details. Two or three interpolated cadences, however, caused us to doubt his critical intelligence.—Madlle. Busk, from Baltimore, sang the airs. She possesses very fair talent and a good voice, but the latter is still in the course of artistic development.

The second concert presented us with Mendelssohn's "Walpurgisnacht," and Beethoven's Ninth Symphony. The Cecilia Association took part in the performance of the "Walpurgisnacht." This cantata is, probably, one of Mendelssohn's most original works; in freshness and natural truthfulness it far surpasses his *Elijah* and *St. Paul*. The Cecilia Association rendered it with great animation, though they did not succeed in producing the powerfully demoniacal impression that Rühl used to make with it. The Ninth Symphony is so immense a work that a gigantic mind and extraordinary resources are needed to execute it in perfection. Herr Müller, the conductor of the Museum, is a man of a fervent, tender, and kindly disposition. When feelings of this description have to be portrayed, he is unrivalled. But he does not seize the strong contrasts of life with sufficient vigour and roughness to make himself altogether master of them. The first movement appeared, in consequence, rather mournfully elegiacal than powerful; the lament was soft and gentle, but not prophetically indignant. The second movement was flowing and graceful, instead of rough and sturdy. The result was that in the third movement people did not feel that need of rest, which a profoundly exciting struggle presupposes. It was not till the fourth movement that we had the proper fiery energy; but the impression produced by the joy did not carry the audience away, because they had not really and seriously taken part in the combat. Despite all this, though, the Symphony made a grand impression; the public were so enthusiastic about it that it formed the staple of conversation for some days afterwards. Herr Carl Grün spoke publicly of the work in the Handelsacademie and in Offenbach. At the latter place he excited such enthusiasm, that crowds of musical amateurs came over to the second performance.

At the third concert, we had a "Suite" (No. 2, in E minor), by Franz Lachner; a Violin-Concerto, by Mendelssohn; Overture, Scherzo and Finale, by R. Schumann; a "Chaconne," by Bach; and the overture to *Alfonso und Estrella*, by F. Schumann. Lachner, we all know, published a first "Suite" in D minor, two years ago; critics pronounced a tolerably unanimous verdict upon it. Though Court journalists at Munich pretended to be in such ecstasies as not to be contented with twenty-four variations on a movement, but to desire some two or three dozen additional ones, people in Frankfort had more than sufficient with only six. Meanwhile, Herr Lachner wrote a second "Suite."* It seems as if

* From the Vienna *Recessionen*.

* Played for the first time in Vienna, and with decided success on the 27th November.

R. Wagner's words concerning the Ninth Symphony ("it is the last Symphony in the historical development of art, and everything after it is nothing more than imitation") were so branded on Lachner's soul that he did not dare to write another Symphony. He returns, therefore, to the old forms of Handel and Bach. Instead, however, of studying the nature of dances, which, though unknown even to the composers, constituted the foundation on which these forms were based, he copies the forms themselves. These he presents to us with all the old-fashioned attributes and stiff pathos of former days, but in the garb of brilliant modern instrumentation. It is just as though we were to see Albrecht Dürer's wood-engravings painted up with all the dazzling technical brilliancy of a painter of the present day. Modern instrumentation not unfrequently carries off Lachner's imagination to the modern ball-room, and, when it does, a lovely mixture of old-fashioned and modern dance-rhythms is presented to us in the most charming manner. We are acquainted with only one pendant to these "Suites" and that is the "Hausmusik" of Riehl (the historian of civilization). The "Suite" was executed with all the delicacy and attention that could possibly be bestowed upon a new work; none of its attractions remained concealed. The public, excited by the execution of the dance melodies, many of which are exceedingly pretty, indulged in frequent applause. Mendelssohn's Concerto and Bach's "Chaconne" were played by Herr Lauterbach of Dresden. This gentleman is distinguished for a smooth, delicate tone, but he is deficient both in inspiration and in conscious delineation of character.

But enough, and more than enough for to-day. I will send you an account of Rühl's Association and the Cecilia Association the next time I write.

DES ETRENNES POUR WALLACE.

Paris, Dec. 6.

Au concert Padeloup, ce n'était pas l'ouverture de *Fidelio* en mi majeur de Beethoven, ni la symphonie de Mozart, encore nouvelle cependant pour ces séances, ni le *Largo* d'Haydn, ni le *Septuor* de Beethoven, tous morceaux parfaitement choisis, qui nous avaient attiré de préférence. Tous ces maîtres, nous les avons entendus des milliers de fois au Conservatoire et chez Padeloup lui-même, et, grâce au système en usage dans ces sociétés, nous sommes appelés à les entendre bien souvent encore. Nous avions voulu, au contraire, saluer la préface d'une œuvre encore inconnue à Paris et de son auteur, plus inconnu encore, bien que déjà son œuvre soit populaire en Angleterre et en Allemagne. Il s'agit de *Lurline*, opéra en trois actes de W. V. Wallace, qui a été joué plus de cinq cents fois à Londres, et que l'Allemagne a applaudi comme on applaudit l'œuvre d'un véritable maître. C'est donc l'ouverture de *Lurline* (en allemand *Loreley*), que nous sommes allés entendre. Nous tenions à voir l'effet que produirait une œuvre nouvelle, inconnue pour ce public, qui ne connaît guère que la trilogie de Haydn, Mozart et Beethoven. Disons à sa louange et pour faire honneur à son jugement, que, dès les premières mesures, il a compris qu'il était en présence d'un compositeur de science et de goût, possédant les connaissances profondes que donnent des études solides jointes à une imagination féconde, et une grande habileté de main pour ce qui touche aux détails de l'orchestration. Dans cette ouverture on sent un artiste maître de ses ressources, alliant dans une juste mesure l'élément mélodique aux combinaisons de l'orchestre, dont il accouple avec un art infini les différentes sonorités. Les dessins, les imitations, malgré leur abondance, ne jettent jamais aucune confusion dans l'ensemble instrumental; au contraire, tout cela se meut et s'enchaîne avec clarté, et quand arrivent les grands effets des masses, ils ressortent d'autant mieux qu'ils ont été ménagés avec beaucoup d'art au moyen de contrastes préparés avec une grande intelligence de la fracture symphonique.

Pour ceux qui voudraient savoir dans quelle catégorie de compositeurs on pourrait placer Wallace, nous dirons qu'il nous paraît procéder de Rossini par son abondance mélodique, le tour suave et brillant de ses périodes chantantes, et que, par son habile accouplement des timbres, il rappelle tout à fait la manière si noble et si poétique de Weber. Et cependant il ne faudrait pas croire voir en Wallace un froid imitateur de ces maîtres; son style et son faire sont bien à lui. Plus heureux que beaucoup d'autres musiciens qui, du reste, ne connaissent guère les œuvres des auteurs étrangers, nous avons vu et étudié plus d'une fois les opéras de Wallace, et notamment *Lurline* ou la *Fille du Rhin*, dont on a entendu chez Padeloup l'ouverture, et nous croyons pouvoir affirmer sans craindre d'être démenti que cette partition a la valeur de la *Favorita* et de la *Muette*. Nous pourrions citer tel directeur qui en a entendu en notre présence plusieurs morceaux des plus im-

portants, et qui a regretté de ne pas avoir toute l'initiative nécessaire pour la monter sur son théâtre. Car, à Paris, nous en sommes encore là. La subvention enchaîne encore assez les directeurs qui la reçoivent pour qu'ils soient obligés d'abdiquer leur personnalité et de recevoir le mot d'ordre de certains comités qui s'entendent très bien à tout, excepté à la musique.

Notre espoir est que la liberté des théâtres fasse surgir un jour, chose qui n'a jamais existé qu'à de très rares intervalles, un directeur essentiellement artiste, pouvant apprécier personnellement, lui-même, la valeur d'une partition, et qui soit en même temps assez libre de ses actes pour la monter sur son théâtre. Quand ce jour sera venu l'opéra de *Lurline* sera un des premiers offerts au public, et on verra si nous avons exagéré en lui donnant l'importance capitale des chefs d'œuvre auxquels nous l'avons comparé. Quoi qu'il en soit, Padeloup a bien mérité des amis de la musique en donnant à Wallace une place d'honneur sur son programme, et en le faisant figurer à côté des maîtres pres desquels, à notre avis, il n'est nullement déplacé. C'est en excluant tout parti pris, c'est en allant chercher toutes les œuvres remarquables, sans distinction d'école, qu'il agrandira l'horizon de l'art et qu'il complètera l'éducation du public qui suit si volontiers son drapeau, qu'il le plante dans la salle de Herz ou du Cirque-Napoléon.

C'est précisément parce que Padeloup est maître aujourd'hui de son public et que celui-ci le suit avec une confiance aveugle, qu'il doit ne pas lui laisser ignorer tout ce que la musique a produit de beau dans tous les genres. Du reste, Padeloup a dû voir combien le public lui avait gré de cette innovation dans son programme. Après l'ouverture de *Loreley*, qui, on doit le dire à la louange des exécutants et de leur habile chef, a été rendue avec une vigueur, une précision et un ensemble des plus remarquables, des braves chaleureux et renouvelés jusqu'à trois fois de suite, ont éclaté de tous les points de la salle. Nous avons vu l'auteur qui assistait à cette séance avec sa famille, et il était facile de s'apercevoir qu'il était heureux de se voir si bien interprété, et que cet hommage auquel le vrai public seul prenait part, lui causait une émotion des plus vives. Puisse la France artistique se montrer toujours ainsi hospitalière envers les maîtres qui ont parfois usé leur vie dans la méditation et le travail, pour leur offrir des œuvres grandes et belles! Que notre patrie soit toujours le noble foyer des arts, la métropole de la civilisation et du progrès! C'est notre jugement et notre goût qui, en consacrant les œuvres vraiment artistiques et en dispensant le succès, ont engagé Donizetti, Spontini, Rossini et Meyerbeer à nous offrir leurs plus beaux chefs-d'œuvre, et à devenir en quelque sorte citoyens de notre pays. C'est ainsi qu'un jour Wallace, Balfe, Bénédicte, etc., viendront à leur tour doter nos scènes de leurs œuvres inspirées et leur léguent des trésors lyriques à ajouter à ceux qui ont déjà fait leur gloire et leur fortune.

SYLVAIN SAINT-ETIENNE.

FLORENCE.—Signor Guidi has just published the score and band-parts of Pacini's Symphony in D minor. The work is divided into four parts: "Hell," "Purgatory," "Paradise," and Dante's "Return to Earth." Giraltoni is engaged for the next Carnival season at the Pergola.

ROME.—Such was the eagerness of the public to hear *Les Huguenots*, that, on the morning of the day of the first performance, not a ticket was to be procured. Though the title was changed into *Renato di Groenwald*, and the libretto terribly mutilated and altered, the opera achieved an extraordinary success.—The Pope has bestowed the cross of the Sylvester Order upon Professor Döring of Dresden, in consideration of the services rendered by that gentleman to the cause of sacred music.

BOMBAY.—The family of the Schotts, the well-known music publishers, has just lost one of its members. Adam Schott died here on the 3rd August, after having, for many years, filled the post of bandmaster in various regiments, both in England and the Colonies. His life is full of interest. A son of Bernhard Schott, the founder of the celebrated house at Mayence, he was born in 1791, and received a first-rate musical education. At the age of 15, he played almost every wind instrument, though that on which he particularly excelled himself was the clarinet. During a tour with his master, the celebrated Baermann, through Germany and a part of France, he fairly divided the laurels. In 1822, he founded a branch establishment at Antwerp, and it was from this that the firm of Schott Brothers at Brussels subsequently sprang. His adventurous disposition would not, however, suffer him to remain quiet very long. He went to England, and thence to America and India, giving a number of concerts, and, at last, accepting the situation of bandmaster in an English regiment quartered in India. On his return to England, in 1848, he was appointed bandmaster in one of the Household Regiments. The regular and quiet duties of his post did not, however, agree with the habits he had contracted in India, whither he again returned, and where he died. He wrote a very large number of compositions for military bands, but only a few have been published.

ARABELLA GODDARD AT BRIGHTON.

(From the "Brighton Gazette.")

The second "Recital" by this talented lady took place at the Pavilion, in presence of a brilliant audience. We have recently written at such length on her unequalled performances, that a short notice must now suffice. The selection for the "Recital" was even more interesting than on the former occasion. The first piece was Woelf's Sonata in F major, *Ne Plus Ultra*. Woelf was a pianist in the beginning of this century, whose music contained greater intricacies than most of the music of other composers of that period. In his conceit he gave to his Op. 41 the title, "*Ne Plus Ultra*," implying that he out-distanced all competitors in the writing and execution of elaborate difficulties. The piece abounds in thirds, octaves, and shakes for both hands. Unfortunately for the then generation, Madame Arabella Goddard was not living, or the composer would have heard his piece played as he never, certainly from what we have heard, was able to play it himself. This sonata owes its resuscitation to Madame Goddard, Woelf's music being now but little known. Three of Mendelssohn's *Lieder ohne Worte*—which followed next—were rendered with infinite grace, variety and charm. The great feature of the morning, however, was Beethoven's Sonata in G major, Op. 81, No. 1. It is utterly impossible to convey any idea of the grandeur of this masterly performance. Each movement of this divine work developed fresh qualities in the fair pianist. It was a combination of everything that is charming. If we were to single out a point it would be the *adagio grazioso*, the phrasing of which, in its deep expression, produced an effect not easily forgotten. The audience were roused to the utmost enthusiasm, and insisted on recalling the poetical interpreter of the most imaginative composer the world has known. The "Recital" included three musical sketches, by Sterndale Bennett:—

Andante tranquillo ("The Lake")—E major.
Presto agitato ("The Mill-stream")—E minor.
Presto murmurando ("The Fountain")—B major.

No wonder that a man like Mendelssohn was an ardent admirer of the writings of our great English composer. A delicious, Bach-like prelude and *scherso* by Wallace, and Lindsay Sloper's new and extremely effective *fantasia* on Gounod's *Mireille* (which is going all round the coast) were played as incomparably as only Madame Goddard could play them.

IMPROVISING.

Many a young pianist, or would-be pianist without labor and without price, has a certain trick of "improvising," which he mistakes for talent. In any way it is a miserable way merely to indulge a talent, which you should be educating. The following was addressed to a New York musical paper:—

DEAR SIR,—I study the Piano and have taken a few lessons in harmony. But instead of applying myself to my lessons, I spend much of my time by improvising on the key-board. My teacher grumbles, and says this will do me no good; but I think that it adds greatly to my facility of modulating from one chord into another, that it improves my ear, and also my pianoforte playing. What is your opinion?

Your case (replies the Yankee editor) applies to a large class of young pupils who are ambitious to become artists, but who shrink from the labor it costs to deserve this distinction. It is very easy to chain a few chords together, especially as it is done in most of these cases, without any discrimination and refinement, nay, even without knowledge of a correct progression. We know the astonishing effects which these so-called improvisers obtain, and which mostly consist in giving the melody to the left hand, and letting the right hand rattle over the keys in Arpeggio Passages or Chromatic Runs; but if ever there was anything more sickening and injurious to the real progress of the pupil, it is this practice of satisfying the very cheap and easy "aspirations of the soul." It makes him indolent, empties his mind, and kills the little talent he may possibly have had before it had any chance to develop itself. Even a full grown man of great intellectuality and experience will soon exhaust his stock of ideas, if he would undertake to live exclusively upon the same; how much more must this be the case with a young man in an art which, at least in its first rudiments, offers very little food for intellectuality. It is this

which makes the so-called improvising such a dangerous practice. In poetry and literature the smallest attempt at composition anticipates a certain straining of thought and occupation of the mind; but in musical composition, at this early stage, where generally such improvising occurs, the pupil has only to know how to handle a few forms, and fill them with whatever may pass his mind, in order to produce a certain effect upon ignorant hearers. Now this constant moving in the same narrow circle is such an enervating proceeding, that we can not wonder to see how soon the person who practices it loses the appreciation of its low and degrading nature, and how soon he becomes really unfit to understand and appreciate anything but his own doings.

You say that it improves your ear. If it does, so much the better; but we have always found that persons in your case have very poor hearing, for the finding of a melody on the keyboard does not facilitate it at all. It would be different if you exclusively cultivated the art of repeating the melodies of others, constantly trying to give them correctly, and to learn how to immediately know what tones are wanted for your purpose; but this is a regular task of study, and by the very nature of your improvisations you will shrink from performing it. It is needless to say that your practice will not improve your pianoforte playing; for a trial with any composition by a good master, which does not contain the two or three passages you constantly show off, will soon convince you that you know very little about playing. Five finger Exercises will make you a better performer than all your improvisations. It is for these reasons that we would advise you, and all those who belong to your class, to abandon the practice of which your teacher very justly complains, and to give your whole time—your whole mind, to the teachings which are laid down in the works of the great and good masters who have written for the Pianoforte; and, after having become familiar with them, and, if possible, knowing them by heart, and being also fully conversant with the art of composing—then you may satisfy your "aspirations of the soul" by improvising on your pianoforte, and then, only then, it will really benefit you.

CARLSRUHE.—The Grand Duke has conferred the order of the Zähringer Lion upon Herr Franz Kücken.

MÜNCHEN.—On the 11th inst., Herr Richard Wagner got up a concert in the Theatre Royal, the attractions being the following compositions of his own not previously performed in this capital:—*Faust* Overture; selections from *Die Meistersinger von Nürnberg*; from *Tristan und Isolde*; from *Die Walküre*; and from *Siegfried*. The concert concluded with the Overture to *Tannhäuser*.

PALESTINE.—The Municipality having advertised for plans for a new theatre, a great many were sent in. Of these, five were especially good. The author of the first received 25,000 francs; the author of the second, 16,000 francs; the author of the third, 9,000 francs; the author of the fourth, 4,000 francs; and the author of the fifth, 2,000 francs. The theatre is to hold 3,000 persons, and a million and a half of francs are to be expended upon its erection.

LEIPZIG.—In honor of the birthday of the King of Saxony on the 12th inst., the Conservatory gave a concert at which the following works were performed:—Quartet by Beethoven, in D major, Op. 18, executed by Herren Fröhlich, of Posen; Deeke, of Hanover; Svensden, of Christiana; and Hofman, of Dresden; Air from Mendelssohn's *St. Paul*, sung by Herr Grebe, of Hildesheim; Romance, by Beethoven, in F major, Op. 50, and "Am Springquell" for Violin, by David, performed by Madlle. Friese, of Elbing; Variations for Pianoforte solo, in E flat major, by Mendelssohn, performed by Herr Kleinmichel, of Hamburg; Trio for Pianoforte and Stringed Instruments, in B flat major, Op. 97, by Beethoven, played by Madlle. Georgiana Weil, of London, Herren Deeke and Hofman; Aria from Handel's *Judas Maccabæus*, sung by Madlle. Hedwig Scheuerlein, of Halle; and "Salvum fac Regem," for chorus, composed by Herr Th. Gaugler, of Gempfen (Canton of Solothurn).—At the tenth Subscription Concert in the Gewandhaus, the programme included Reinecke's "Belsazar" and Mendelssohn's "Walpurgisnacht." The solos were taken by Herren Rudolph, from the Royal Opera house, Dresden, Hill, of Frankfurt-on-the-Maine, Gitt, of the Leipsic Stadttheater, and Madlle. Pressler, of Berlin.—The Intendant-General, Herr von Küstner, who died here recently, has bequeathed the whole of his musical and dramaturgical publications to the Stadttheater, as the nucleus of a theatrical library.

THE LATE REV. ROBERT SARJEANT.

(From the "Worcestershire Chronicle.")

It is our painful duty to record, in our obituary of this week, the death of the Rev. Robert Sarjeant, M.A., rector of the parish of St. Swithin, in this city, and also of Spetchley, which took place, after a short illness, on Sunday morning last. To the former he was presented in 1842; to the latter in 1845. The rev. gentleman also held for some time a minor canonry of the Cathedral. Mr. Sarjeant was the youngest son of Mr. Moses Sarjeant, a most respectable glove manufacturer and old citizen, who long carried on business in Sidbury. He was educated at the College School, and afterwards proceeded to Magdalen Hall, Oxford (enjoying one of the Meek scholarships at the disposal of the school), where he completed his education, taking the degree of Master of Arts. The lamented deceased was eminently distinguished by his long and intimate connection with the Worcester Triennial Musical Festivals, for the benefit of the Widows and Orphans of the Clergy in this diocese. Of these he was the animating spirit and guiding intelligence, and to their interests he devoted himself with well-directed energy, great self-sacrifice, and unvanquishable zeal. Of six of these musical *réunions*, extending from 1848 to 1863 inclusive, the entire management may be said to have rested with Mr. Sarjeant. Thereby was cast upon him an amount of work, anxiety, and forethought, of the burden of which very few, except those who have been behind the scenes, can form an adequate conception. The deceased threw himself into the business heart and soul, and grudged no labour or pains to ensure the success of the meetings, for the profit of the charity which they so mainly helped to foster. He was eminently qualified for the task, for he conjoined great skill in music—he occasionally, we believe, indulged in composition—with much experience of the musical world, and with the precision, order, and quick intelligence of an accomplished man of business. The preparations for our musical festivals begin nearly a year beforehand, and from thence to the period when they are fixed to come off, the work to be done gradually becomes more in quantity and more urgent of despatch. It was of the utmost advantage to the Festivals to have the gratuitous services of so able, so ready, and willing a hand, a hand in every respect by nature and by acquirements thoroughly adapted for the task. The great success of our later meetings, in comparison with their predecessors, has chiefly been owing to the voluntary, the judicious, and untiring efforts of the deceased gentleman. Patient, persevering, and courteous, often under circumstances most trying to the nerves, he was enabled to smooth over difficulties and overcome opposition, which would have got the better of any one not possessing his fine tact and command of temper. At the beginning of the year 1855 a handsome testimonial was presented to the rev. gentleman in acknowledgment of his services in connection with the three previous festivals. The subscriptions for that purpose were limited to a guinea each. Above £160 was realised, with which sum a superb candelabrum and a silver salver were purchased and presented to Mr. Sarjeant at a meeting of the subscribers held on the 6th of January, 1855, a very distinguished company being present, including Earl Beauchamp, the Right Honourable Sir J. S. Pakington, Bart., M.P., Sir O. P. Wakeman, Bart., the Very Rev. the Dean, Mr. Laslett, M.P., Mr. J. S. Pakington, &c. The late Sir Edmund Lechmere, Bart., in presenting the testimonial, expressed, in the course of a justly complimentary address, "his own and the subscribers' sense of the invaluable services rendered by the rev. gentleman at the three preceding festivals. They thought that those services deserved such an acknowledgement as the present, well knowing that they involved long-continued exertion, and much fatigue, mental anxiety, and consumption of time. There were many difficult and nice negotiations to be entered into, and in a variety of ways talent, energy, and zeal were required for the task Mr. Sarjeant had so kindly undertaken, and without this it would have been impossible such successful results could have been obtained. They were well assured that Mr. Sarjeant had not undertaken this office out of mere love for sacred harmony, however gratifying that might be to him, but with the higher and nobler object of promoting the sacred cause of charity—to swell the narrow resources of the fatherless and the widow. (Loud cheers.)" While upon this subject we must also mention that in getting up a musical performance for any other benevolent or charitable object the late rev. gentleman was always ready to take the most active part, and it was chiefly, if not entirely, owing to him that Mad. Goldschmidt (then Mdle. Jenny Lind) generously gave her valuable services at a concert held in the College Hall, when the sum of 840*l.* was realised for the Worcester Infirmary. All the arrangements for that concert were

made by him, and he exerted himself in every possible way to ensure its being the grand success it was. Mr. Sarjeant, at the time of his death, was chairman of the Worcester Board of Guardians, an office which he had held for many years with great advantage to the conduct of public business in that department, and generally to the working of the Poor-law administration in this city. His agreeable manners, companionable disposition, and the absence of pride or stiffness in his composition, made him very popular in the social circle, and will cause his death to be much regretted. But the Worcester Musical Festivals, upon which for sixteen years he had bestowed such indefatigable labor, and whose interest lay so near his heart, will sustain the greatest loss in Mr. Sarjeant's removal from the scene of his well-regulated activity. The deceased was a magistrate for the county, having been appointed in 1848, and principal surrogate in the Archdeaconry of Worcester.

THE C C C CHRISTY MINSTRELS.—This amusing troupe of transatlantic-sprung lyric comedians have opened their Christmas campaign at the Polygraphic Hall, and attracted numerous audiences during the holiday week. They are among the best of those followers of the "original minstrels" who have sought public favor, and are quite worthy the patronage of those who need a hearty laugh after the fatigues of business.

NEWBURY (Berks).—Mrs. John Macfarren on Tuesday last gave a second Evening at the Pianoforte in the Mansion House. The hall was well filled, though, in consequence of recent attractions in the town, not crowded to excess as on the occasion of her previous performance. The accomplished pianist roused the sympathies of her entire audience by her impassioned interpretation of Beethoven's C sharp minor Sonata, and gave unqualified pleasure by her brilliant execution of several highly attractive quotations from Mozart, Hummel, Schubert, Chopin, Thalberg, &c. These were agreeably diversified by vocal pieces, given with admirable effect by Madame Giraltoni. The whole entertainment was cordially received, and the masterly pianoforte playing of Mrs. John Macfarren was greeted with loud and unanimous applause.

GLASGOW—MUSICAL ENTERTAINMENT.—M. Méhul's second pianoforte recitals, yesterday afternoon, in the Queen's Rooms, were well attended, and consisted, as usual, of classical and modern music. The *Septet de Lucie*, by Liszt; the *Airs Russes*, by Thalberg; and *Scenes Carnavalesques* by Schumann, were played to perfection, the wonderful mechanical difficulties of which were executed with an absence of effort which is rare and charming. But in no other piece did M. Méhul please us so much as in Beethoven's "Bagatelles," in which a careful study of the music was joined to an exquisite taste in the performance. His own composition on the Scotch air, "Charlie is my Darling," was received with much applause.—*Daily Mail*.

MANCHESTER SHAKESPEARE COMMEMORATION.—The apparent abandonment of the proposed national memorial at Stratford-on-Avon, and the growth of the local fund at their disposal since last year, have induced the Manchester Shakespeare Commemoration Committee to reconsider their scheme for the permanent recognition of the tercentenary in Manchester. Instead of the one scholarship determined upon in April, to be held alternately by the Free Grammar School and the Owen's College, it was yesterday resolved to divide the existing fund (2,060*l.* net) into two equal sums, for the foundation of two or more scholarships for the study of English literature, one to be held by each of the local institutes above named.

DURHAM.—The large hall of the University College, on Saturday evening, presented a gay and animated appearance on the occasion of the concert given by the University Choral Society. The members of the society were assisted by the following members of the cathedral choir:—Messrs. Walker, Price, Whitehead, Brown, and Lambert. The pieces most worthy of notice were "Adelaide," in which Mr. Price's voice told with fine effect. The humorous duet, "Elizir of Love," by Messrs. Price and Lambert, created roars of laughter. Mr. Walker sang "Phyllis is my only joy" in a very pleasing manner. The song, "Evening breezes," was creditably sung by Mr. Whitehead. The beautiful part song, "Soldiers' love," was encored. Mr. Morris was encored in "The last rose of summer." In "I am a roamer" Mr. David Lambert displayed the great command he has over his voice, united to an excellent and highly cultivated taste. Mendelssohn himself would have been delighted to hear his Pedlar's Song given in such a style. Mr. Lambert was heartily encored. The solo part in "The Miller's Daughter" was taken admirably by a member of the society. After "Mynheer Van Dunck" had been sung, the concert closed with "God Save the Queen." The greatest praise is due to the members of the society for getting up such an entertainment, which was a treat to all the company.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

ONE HUNDRED AND FIFTY-SEVENTH CONCERT,

(FIRST CONCERT OF THE SEVENTH SEASON),

MONDAY EVENING, JANUARY 16, 1865.

PART I.

QUARTET, in E flat, No. 10, Op. 74, for two Violins, Viola and Violoncello—MM. LUDWIG STRAUS, L. RIES, H. WERN and PAQUE Beethoven.

SONG, "Vedrai carino"—Miss LOUISA PYNE Mozart.

SONG FOR CHRISTMAS EVE—Mr. RENWICK Adolphe Adam.

FANTASIA, in C minor, for Pianoforte alone—Herr PAUER Mozart.

PART II.

SONATA, in E flat, Op. 12, No. 3, for Pianoforte and Violin—MM. PAUER and STRAUS Beethoven.

SONG, "La blondina in gondoletta"—Miss LOUISA PYNE Paer.

SONG, "The Nightingale"—Mr. RENWICK Henry Smart.

QUARTET, in B minor, Op. 2, for Pianoforte, Violin, Viola and Violoncello—MM. PAUER, STRAUS, H. WERN and PAQUE Mendelssohn.

CONDUCTOR Mr. BENEDICT.

To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any of the movements, so that those who wish to hear the whole may do so without interruption. Between the last vocal piece and the Quartet for Pianoforte and stringed instruments, an interval of FIVE MINUTES will be allowed.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. [Tickets of Austin, at the Hall, 28 Piccadilly; Chappell and Co., 50 New Bond Street; and the principal Music Publishers.

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NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyl Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

* * The Index and Title Page of Volume 42 of the MUSICAL WORLD will be issued in an early number.

* * In the next number will begin a series of articles, entitled *Beethoven and the Various Editions of his Works*, translated from the German of Otto Jahn, by J. V. Bridgeman.

TO CORRESPONDENTS.

LE FOLLET and PUNCH.—This question, and the communication referring to it (from the Editor of *Le Follet*), has been forwarded to Mr. Ap'Mutton, to whose especial department it very properly belongs.

An article on the Christmas Pantomimes will appear next week.

The Musical World.

LONDON: SATURDAY, DECEMBER 31, 1864.

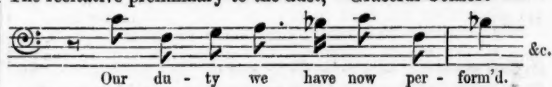
THE career of Mr. Santley, who at home stands already in the foremost rank of his profession, and is now honorably upholding the musical reputation of his own country abroad,* dates no further back than seven years. We mean of course in

* Mr. Santley's immense success at the Opera in Barcelona was recorded in our last number.

England, his early studies having been pursued, and his earlier essays made, in Italy.

Charles Santley was born on the 28th February, 1834 (at Liverpool, we believe). During his boyhood he took lessons in music from his father, but with no intention, it would seem, of following it as a profession, inasmuch as he served his time for five years in a commercial house. Shortly after, however, at the age of 21, being his own master, he went to Milan, and for two years devoted himself assiduously to the study of singing, under the guidance of Signor Gaetano Nava, a *maestro di canto* of considerable repute. In the beginning of 1857 he had made sufficient progress to undertake an engagement for the Carnival, at the Theatre in Pavia. Here the beauty of his voice, one of the most legitimate bass-barytones ever heard, found a host of admirers; and his success at Pavia led to the offer of a *cartello* for the regular season at Milan, which was accepted. The more dreaded ordeal of Lombardia was passed by Mr. Santley with equally favorable results. Nevertheless, though propositions now came from all sides, his desire to revisit his native country, after three years' absence, was too strong to allow of his accepting any even of the most advantageous of them. He returned to England in the autumn of the same year.

On the 16th of November, 1857, Mr. Santley made his first appearance before an English public, and created an impression, a *prima udiencia*, which is still remembered. The place was St. Martin's Hall (before the fire), the occasion one of Mr. John Hullah's oratorio concerts, the oratorio the *Creation*, in Part III. allotted to the new and unknown singer that of Adam, in Part III. The recitative preliminary to the duet, "Graceful Consort"—



offered the first opportunity of distinction; and of this Mr. Santley took such advantage that his position was at once established. The opening theme of the duet itself—



—a large, well sustained *cantabile* phrase—confirmed his triumph. From that night Mr. Santley has risen step by step, through legitimate means, to the very high place he now occupies. His co-operation at the great London concerts, sacred and secular, as well as at the festivals, the Choral and Philharmonic Societies, &c., in the country, soon became a necessity.

Not satisfied, however, with concert singing, Mr. Santley accepted an engagement, in 1859, with Miss Pyne and Mr. Harrison, at the Royal English Opera, and made his *début* on the English stage as Hoel, in Meyerbeer's delicious pastoral, *Dinorah*. In the autumn of 1860 he joined the Anglo-Italian company of Mr. E. T. Smith, at Her Majesty's Theatre, and shared with Mad. Lemmens-Sherrington and Mr. Sims Reeves in the memorable success of Mr. Macfarren's *Robin Hood*. Henceforward his striking progress as a dramatic singer was constantly remarked, and character after character, whether original English opera or foreign adaptation, showed his gradual and sure advance as an actor. In 1862 he was persuaded by Mr. Gye to represent the Conte di Luna, in *Il Tronatore*, pending the arrival of Signor Graziani, about whom at that time there was litigation between the managements of Her Majesty's Theatre and the Royal Italian Opera. Mr. Santley played the part twice, and with such success that he was offered an engagement by Mr. Mapleson, for Her Majesty's Theatre, the same year, 1862 (the year of the Great Exhibition). This he accepted. His first character was again the Conte di Luna, and again his reception was as flattering as could

be wished. From this time, to the great detriment of our composers, Mr. Santley, though he has continued to sing in oratorios and in performances of secular music (such as the "Monday Popular Concerts," &c.) has abandoned the English operatic stage. His popularity, nevertheless, has steadily increased, and now may fairly be said to have attained its zenith.

At Her Majesty's Theatre Mr. Santley has won his most genuine successes on the Italian stage; and among the most noticeable of his assumptions may be mentioned, *en passant*—the Conte Almaviva (*Le Nozze di Figaro*), Valentine (*Faust*), Enrico (*Lucia*), Niccolò de' Lapi, in Signor Schira's opera of that name, Mr. Ford, in Otto Nicolai's *Falstaff*, Alphonso (*Lucrezia Borgia*), and last not least, Pizarro, in *Fidelio*—the music of which last was probably never sung so well before, even by Staudigl himself. But these are only a few parts singled out of a repertoire in Italian, German and English, almost unrivalled for variety. A consummate musician, no less than a great singer, any music that lies tolerably within range of his voice comes easy to Mr. Santley; and it is not one of his least valuable qualities that he can give as much effect to small characters—like Plunkett (*Martha*), Nevers (the *Huguenots*), Valentine (*Faust*), and Ourrias (in that other delicious pastoral, the *Mireille* of M. Gounod)—as to characters of the highest importance, and that he takes just as great pains to do them well. His latest "creation," to use the French term, was the barytone part in Mr. Costa's oratorio of *Naaman*, produced at the recent Birmingham Festival, and the London performance of which is delayed, at the composer's express desire, until Mr. Santley's return from Barcelona—in the month of March.

LAVENDER PITT.

HERR ALOYS ANDER, who recently died at Vienna, was born in 1821, and was the son of a schoolmaster of Lieberitz in Moravia. In his youth, he was sent to Vienna, where he obtained the position of an auditor to the board of magistrates.

Anders possessed a good, pleasing voice, which he did his utmost to cultivate and improve. He joined the Men's Vocal Association, where he speedily distinguished himself in the solo quartet. Wild, then principal stage manager at the Imperial Opera-house, had his attention directed to Anders's talent, and, after having heard him sing a solo in the church of St. Stephen, undertook the whole charge of his artistic education, which progressed so rapidly that Anders was enabled to make his first appearance, as Stradella, as far back as the 22nd of October, 1845. He was perfectly successful, and his immediate engagement was the consequence. The year 1849 found him in the ranks of leading tenors, and when Meyerbeer went to Vienna, at the commencement of 1850,* to superintend the getting-up of his *Prophète* at the Imperial Opera-house, he entrusted Anders with the principal male part, which Anders sustained with great success.

Anders availed himself of the vacation of 1850 to give performances in Northern Germany, where, especially at Hamburg, he created an unusual *furor* in *Le Prophète*. He was, also, distinguished by his sovereign, who conferred upon him the title of a Chamber-Singer; the Grand-Duke of Hesse-Darmstadt gave him the Golden Medal for Art and Science, as did also the King of Hanover. The King of Sweden decorated him with the Medal, "*Illis quorum meruere labores*;" a great many Philharmonic Associations elected him an honorary member, and the Vienna Literary Association, "*Concordia*," did the same. The ladies of Stockholm, where he sang in the summer of 1857, sent him a massive silver laurel wreath.

* This was the year in which Herr Anders was at the Royal Italian Opera in London, where he sang Arnoldo in *Guillaume Tell* and Edgardo in *Lucia di Lammermoor*.

In the winter of 1862-1863, a falling-off was remarked in his powers. This increased very perceptibly, and became more apparent than ever during the performances he gave this year in Leipsic and Darmstadt.

On the 19th September, 1864, Anders appeared for the last time upon the boards of the Imperial Opera-house as Arnold in *Guillaume Tell*. The painful impression produced by this last evening of his artistic career is too recent and too well-known to render it necessary for us to dwell upon it. A few days afterwards, it was requisite to send him to the watering-place of Wartenberg. The hopes entertained of his recovery proved fallacious. Violent epileptic attacks brought his sufferings to an end in the night of the 11th-12 inst.—Peace be with him!

T. DUFF SHORT.

PARIS.

(From our own Correspondent.)

As I prophesied in my last, Mdlle Patti has had an immense success in *Linda di Chamouni*, and has thereby added a new leaf to her laurel-crown. This opera of Donizetti's is endeared to the Parisian public by recollections of Madame Persiani, Mdlle. Brambilla, Mario, Tamburini and Lablache on its first production in the French capital, and by that of Madame Sontag on her return to the stage after an absence of twenty years. Some of the composer's most melodious music is to be found in *Linda*, one of the two known works written for the Imperial Theatre in Vienna; but he has indicated greater characteristic power in many other of his contributions to the stage, and the comic part of the marquis is a poor attempt at Rossini's vivacious manner. In the music of *Linda*, however, Donizetti has been eminently successful. The cavatina, "*O luce di quest'anima*," is original and exquisitely graceful, and the air of the mad scene is full of beauty and meaning. The tenor has some charming "bits," but the music for the bass is not of much worth. In fact, most of the interest, vocal and dramatic, is centred in the heroine, and *Linda* is certainly one of the most effective of prima donna parts. Why the opera had never previously created any extraordinary sensation I take to be attributable to the fact of the principal character having been almost invariably assigned to a great singer, and not to a great actress. No one, however extreme his admiration for Sontag and Persiani, will be inclined to call one or other of these renowned vocalists a great actress. It always seemed to me that the parts of *Linda* and *Ninetta* in the *Gazza Ladra* should have belonged rightly to the repertoire of one singer, and I could never make out why Grisi had not appeared in Donizetti's opera. In saying that *Linda* had been assigned to great singers and not great actresses, I was not unaware that Mdlle. Sophie Cruvelli had played the part at Her Majesty's Theatre; but, with deference, this was a hasty and unstudied effort of the magnificently-endowed Teutonic prima donna, and, whatever it might eventually have revolved itself into, and whatever grand moments it possessed, was not one of her most striking and powerful efforts. I argue therefrom, that Mdlle. Patti is the first accomplished artist—using the term in its widest and most significant sense—who has yet essayed the character under circumstances favourable to herself, for I do think that with all her genius (and she has more than enough to depend on) Adelina Patti gives her whole art as well as her whole soul to every performance, and this may account for her success in every thing she undertakes. After seeing her in *Linda* I am satisfied she has left nothing undone to give a perfect realization of the character, or to sing the music in her best manner. Of her performance at the Italiens I can hardly venture to express an opinion. My motto is that of Iago, "I am nothing if not critical," and, in offering unqualified eulogy, I fear that you and your readers may set my remarks down as puffs preposterous, although I think that some of the London public, after the last few years' exhibitions, will not be surprised to hear the most exorbitant praises of Adelina Patti. I will, therefore, tender you some quotations from the most respectable and reliable of the Parisian journals, and merely premise that Mdlle Patti's singing and acting in her new character surpasses all her former achievements, and that she has created one of the most genuine successes ever remembered at the Salle

Ventadour. From the pen of M. de Villemessant's thoroughly independent and by no means easily pleased musical critic, and son-in-law, the redoubtable M. Jouvain, in *Le Grand Journal*, we have the following very emphatic and wholly uncompromising eulogy:—

"Ceux et celles qui se trouvaient dimanche dernier au Théâtre-Italien conserveront longtemps le souvenir de cette soirée. On avait affiché la reprise, ou mieux la résurrection de *Linda di Chamounix*, un opéra de Donizetti qui n'eut jamais grand succès à Paris et qui n'y a pas été chanté depuis une vingtaine d'années. *Linda di Chamounix*, c'est la *Grâce de Dieu*, resserrée en trois actes, avec la suppression du personnage comique de Chonchon. La soirée du dimanche 18 Décembre marquera dans la carrière artistique de Mlle Adelina Patti. Comme chanteuse, comme tragédienne elle a atteint, ce soir-là, aux cimes les plus élevées de l'art. Elle pourra chanter et jouer aussi bien; jamais elle ne jouera et ne chantera mieux. Il y a, au deuxième acte, une scène capitale où Linda, maudite par son père, devient subitement folle... Il fallait voir la salle entière trépigner d'enthousiasme et crier d'admiration. On l'a rappelée cinq fois consécutives. Et quand il songe que c'est cette même jeune fille qui, la veille, a joué *l'Elisir*, qui, le lendemain, jouera *Don Pasquale*, l'écrivain renonce à pécher dans son écrioire des formules admiratives. Si exagérés qu'elles fussent, elles seraient au-dessous de la vérité.

"Avoir vingt-deux ans, être douée d'une beauté pleine de séductions magiques, chanter comme la Sontag et la Malibran, jouer la comédie comme Mlle Mars, et la tragédie comme Rachel, quelle destinée merveilleuse! Mais aussi quelle injustice de la Providence! En vérité, c'est trop pour une seule personne.

O vous, les heureux de la terre, vous qui pouvez payer quinze francs trois heures de plaisir, asseyez le bureau de location du Théâtre-Italien toutes les fois qu'on annoncera *Linda di Chamounix*. A côté d'Adelina Patti, vous applaudirez Brignoli, Delle Sedie, Scalessi et Mme de Méric-Lablache, parfaite dans le rôle de Pierrotto. O divine influence du génie! Il n'est pas jusqu'à Antonucci lui-même que n'ait électrisé le voisinage de l'incomparable Adelina! Ainsi le soleil de juillet fond la neige des Alpes."

I have transcribed the foregoing in the mother tongue, and can conscientiously subscribe to every opinion expressed therein. In corroboration of what M. Jouvain writes, I cite an article from a no less astute and independent authority and one ordinarily no less chary of praise,—namely, *Figaro*, on the same performance:—

"Cette *Linda*, que l'on pouvait croire morte, enterrée, oubliée, la voilà miraculeusement ressuscitée et rajeunie; elle a juste l'âge, le charme, le passion et la vogue d'Adelina Patti. Le public dans son enthousiasme—et ce mot a bien ici toute sa valeur—n'a peut-être pas toujours distingué entre l'œuvre et l'interprète; les mélodies de Donizetti, en voltigeant sur les lèvres de la cantatrice de vingt ans, ne lui ont semblé ni moins jeunes, ni moins fraîches que cette voix exceptionnellement douée, qui sait garder dans les sourires de la comédie et dans les émotions du drame son inaltérable limpidité.

Le troisième acte de la *Traviata* avait révélé, dans les boutades dramatiques de ce charmant enfant gâté, des qualités de comédienne passionnée que ne laissaient soupçonner ni les espiègleries de Rosine, ni la malice de Norina. La scène de la folie, au deuxième acte de *Linda*, a éclairé d'une lumière plus vive encore cette face si imprévue du talent de la virtuose. La paysanne séduite, en apprenant la nouvelle de l'abandon et du mariage de Carlo, pousse un cri, auquel succède un sourire, navrant d'incrédulité sur ces mots: *Non è vero...* qui est l'expression la plus déchirante d'une grande douleur. Impossible d'allier, avec plus de force et de charme, à la folie le sentiment du désespoir et le souvenir de l'amour. Après cette scène, le public, ivre d'enthousiasme, debout et traduisant par un seul cri formidable l'émotion de quinze cents poitrines, a fait relever le rideau jusqu'à trois fois pour saluer la petite Patti, devenue, dans une soirée, la plus grande comédienne de Paris!

Les spectateurs étaient si heureux, qu'ils n'ont pas voulu s'apercevoir que, Delle Sedie excepté, dont le rôle se borne à une scène de malédiction parlée sur un *tremolo* d'orchestre, l'entourage de la Patti était... mais pourquoi se montrer cruel sans nécessité, même sans justice, puisque, en disant ce qui peut être la vérité, je fausserais une impression générale? Bon prince dans cette soirée de *Linda*, le public a encouragé et applaudi tout le monde; cela prouvait que s'il y a un mirage pour les yeux, il y en a un aussi pour les oreilles."

Mlle. Salvioni has at last appeared at the Opéra in the ballet of *La Maschera*, which has been shortened, so it is avouched, purposely, that Rossini's *Comte Ory* should not have to be curtailed as formerly, when it was wont to be made a *lever de rideau* to some three, four, or five act ballet. The authorities now claim for themselves no small praise for having bestowed on Rossini's opera greater attention and having treated it with greater reverence than *La Maschera*. Whatever the cause the public reaps a double benefit. *Le Comte Ory*—a veritable masterpiece of comic writing—is presented without abbreviations, and a three act ballet, too long by two acts, is shorn of one of its three divisions. I need not tell the reader of the *Musical World* who Mlle. Salvioni is. The visitors to the Royal Italian Opera cannot have forgotten the

graceful and attractive Fenella of two or three seasons past. It is curious that none of the Parisian journals which I have seen mention Mlle. Salvioni's having been in London. Could they have purposely overlooked the fact? or was it not of the slightest consequence in their estimation? The new dancer has made a genuine success, but the judges (who, *entre nous*, are particularly innocent of the true graces and poetical meaning of the terpsichorean art) have not made up their minds as to whether they will allow her to take her place in the constellation with Taglioni, Fanny Elssler, Carlotta Grisi, Cerito, Rosati (all Italians, by the way, excepting Elssler). In the mean time, while the judges are striving to arrive at a conclusion, the public, who visit the Opéra, are enchanted with the new *danseuse*, and applaud her without stint or hesitation. Mlle. Salvioni in reality has made a great hit, as she was bound to do with her rare accomplishments and interesting appearance.

To-night, the first representation of the *Capitaine Henriot* is announced at the Opéra-Comique. It is, I believe, after all the delays, certain to come off. You shall have a full account next week.

With the exception that a new tenor, young and full of promise, by name Huet, has made his first appearance at the Théâtre-Lyrique as the Duke in *Rigoletto*, I do not think that any thing more than what I have related above has taken place worth my telling, or your hearing.

As my customary finale I send you the programme of the last popular concert of classical music (the second of the second series) given yesterday:—

Overture to *Ruy Blas*—Mendelssohn; Symphony in D major (No 2)—Beethoven; Adagio, from Quatuor (No. 36), for stringed instruments—Haydn; Invitation à la Valse (arranged for the Orchestra by Hector Berlioz)—C. M. von Weber; Solo for the Flute—Pratten; Overture to the *Flying Dutchman*—Richard Wagner.

Paris, Dec. 26.

MONTAGUE SHOOT.

HER MAJESTY'S THEATRE.—An operetta in one act, entitled *Punchinello*, the libretto by Mr. H. Farnie, music by Mr. Levey, composer of *Fanchette*, was produced at this theatre on Wednesday evening with decided success. The principal parts were played by Misses Susan Galton and Cottrell, Messrs Swift, George Honey, and J. Rouse. Particulars in our next.

THE FIRST performance of the Psalms 109 and 112, and a "Magnificat," composed by Signor Roberti, will take place with full orchestra and chorus, on Sunday evening, January 1st, at St. John's Church, Islington.

PROFESSOR ANDERSON has announced the last week of his popular "Magical Séances," at St. James's Hall. The success of the professor has been immense. The "World of Magic" has been given 180 times, and has attracted upwards of 250,000 visitors. This appears incredible, but it is true; we have the professor's word for it.

HANOVER SQUARE ROOMS.—Miss Julia Woolf, the well-known pianist, gave a concert at the above Rooms on Wednesday evening, assisted by Misses Louisa Pyne, Susan Pyne, Amelia Benson, Ransford, Messrs. Elliott Galer and Wallworth, as vocalists, and Madame Pratten (guitar), Herr Pollitzer (violin), Mr. Pratten (flute), and Mr. Levy (cornet), instrumentalists. Miss Woolf's most ambitious effort was in Beethoven's sonata for pianoforte and violin, in F major, which she played with Herr Pollitzer; but decidedly her greatest success was a fantasia written by the pianist on "Auld lang Syne." The plaudits, no doubt, were meant as a compliment to the composer as well as the performer. Miss Woolf's other performances were Bucher and Benedict's "Pot-pouri" for flute and piano, played with Mr. Pratten, and two attractive bagatelles, "The Flowing Tide" and "Tarantella," of her own composition, for piano solo. Miss Woolf also supplied a new ballad, "Yes, thou art changed," which, sung by Miss Susan Pyne, seemed to please universally. Further, two solos on the guitar by Madame Pratten and a solo on the flute by Mr. Pratten were highly effective performances and loudly applauded. Of the vocal contributions we may mention that Miss Louisa Pyne sang "Bel raggio" and "The power of love," both with great effect, the latter, however, being more to the taste of the audience; Miss Ransford gave "Il Bacio" with much brilliancy; and Mr. Elliott Galer was very successful in Ascher's popular ballad "Alice, where art thou?" In addition the bolero duet from *The Crown Diamonds* was perfectly sung by Misses Louisa and Susan Pyne and cheered to the echo, and the same ladies, joined by Miss Ransford, gave Balfe's trio "Vorrei parlar," with equal success. Mr. Sydney Naylor conducted.

Muttoniana.

The Editor of the *Musical World* has beseeched Mr. Ap'Mutton to take into rumination the rights and merits of a controversy now pending, and which he (Ap'M.) would designate as FOLLY v. PUNCH. The Editor of the *M. W.* has forwarded to the King and Beard the documents expletive, which Mr. Ap'M. having duly weighed finds duly wanting. He, nevertheless, consents to the perpetuation of the first and briefest of them in *Muttoniana*:—

LE FOLLET v. PUNCH.

Audi alteram partem!

You have found space for Mr. Punch's rejoinder; in ordinary fairness you should give a corner to the remarks which elicited it.

8, Argyll Place, Regent Street. Dec. 28th. 1864.

Mr. Ap'Mutton would fain either crush a toothful, in amity, or break a spindle, in open field, with the elderly spinstress who edits *Le Follet*. Which shall it be? He (Ap'M.) is unashamed to avow that the article, "*Mr. Mantalini in Hysterics*," which appeared in a recent issue of the *London Chavirari* was his own; and that he composed it at the urgent desire of Mr. Punch, who modestly declared that a literary rix with an aged female could be waged with more sportful, and as it were tricksome, irony by Mr. Ap'M. than by him (Punch). Though it did not require Punch's argument to convince him of this, he (Mr. Ap'M.) feigned unconvinced; but ultimately yielding ground, he agreed to tickle *Le Follet* in such a manner as not to hurt it. On seeing his article in print he (Ap'M.) was so much pleased with it (the article), and found it so humorous—in Chorleian phrase, so "whimsy"—that to reproduce it for the edification of the countless readers of *Muttoniana* "flashed like an inspiration on his vacant"—no, not vacant—"brain." The Editor of the *M. W.* on the other hand, affected the article so intensely that he begged it might be inserted in the body of the issue—to which Mr. Ap'M. assented. Moreover, Mr. Ap'M. having reproduced "*Mr. Mantalini in Hysterics*," because it was humorous and therefore diverting, is, by pure force of logic, propelled to decline reproducing the article in *Le Follet*, to which it was a retort. The Editrix of *Le Follet* differs from Sir John Falstaff (and from Mr. Ap'Mutton) in thus much—that not only is she not "witty in herself, but the cause of wit in others"—especially in Mr. Ap'M. He (Ap'M.) must amuse his readers; and "*Mr. Mantalini in Hysterics*" did amuse them, while the other certainly wouldn't amuse them. Otherwise Mr. Ap'M. might have reproduced it with considerable dissatisfaction. Mr. Ap'M. cares not a wisp for what may be the matter, where may be the kernel, or whose may be the right of a controversy. If he finds a smart attack and a dull retort, he straightway "impinges" (as Dr. Shoe has it) the smart attack and holes the retort; and *vice versa*—if *vice versa*, *vice versa*. In the instance under hand it was *vice versa*. Being sempiternal and superhuman, Mr. Ap'M. cannot be supposed to enter spiritually into the bodily disputes of mortals.

Should not the foregoing explanation be deemed conclusive by the Editrix of *Le Follet*, Mr. Ap'M. will transmit her a pair of hose. On the other hand, should she still prove restiff, and point her spindle in his (Ap'M.'s) direction, let her beware. In comparison with Mr. Ap'M., Mr. Punch is but an enemy of lath. But the Editrix will think better ere doing worse, and hold in mind that the fact of Mr. Ap'M. being conscientiously unable to pronounce a frank eulogismus in his father tongue is enough to account for the occlusion of portals previously patulous. The portals of *Muttoniana* are open to all lively as they are hermetically sealed to all soporific aspirants. Salon was no goose, although there be solar geese.

ENGEL AT MADRID.

Mynheer Van Praag presents his humble respects to Mr. Ap'Mutton, and encloses an article which he has translated into English:—

HIS MAJESTY THE KING has deigned himself to receive in private audience this day the celebrated pianist, M. Luis Engel, of whom we have already made mention, and on whom the Cross of Isabel the Catholic has been conferred. His Majesty has been pleased with his natural benevolence to converse with him during an interval of twenty minutes, and has honored him to accept the dedication of an organ method which M. Engel brings to light, and to be published in Spanish at one of the principal publishers at Madrid. We know M. Engel has

been admired not only in the *salons* of the Baroness Hortege but also of the Prime Minister. He was also invited last Sunday at the Duchessa of Sessa having succeeded to call the extraordinary distinguished concurrence and abounded applause. The public can judge at last of the rare ability of M. Engel to the instrument, as well as his poetical perfection, because he announces a concert on next Monday at the Conservatoire, to which we are sure will flock all the *dilettanti* of the Court to enable them the opportunity, *unique* in its class as M. Engel has to leave Madrid at the end of this month.

Mr. Ap'Mutton accepts the translation of Van Praag, which he (Ap'M.) has re-translated into Spanish.

S. M. el rey se ha dignado recibir hoy en audiencia particular al celebre pianista M. Luis Engel, á quien ya, segun anunciamos oportunamente, se habia conferido la cruz de Isabel la Católica. S. M. ha acogido con su natural benevolencia á M. Engel, conversando con el durante veinte minutos, y se ha dignado aceptar la dedicatoria de un método de órgano expresivo que M. Engel va á dar á la estampa en "idioma español" en casa de uno de los primeros editores de Madrid. Sabemos que M. Engel, que se ha hecho hecho admirar lo mismo en los elegantes salones de la baronesa de Hortege que en los del señor ministro de la Gobernacion, fué invitado el domingo último por la señora duquesa de Sessa, habiendo conseguido llamar estraordinariamente la atencion á la distingui la concurrencia, que le colmó de aplausos. El público, por flu, podrá juzgar en breve de la rara habilidad de M. Engel en el instrumento que tan á la perfeccion posee, porque se anuncia un concierto para el lunes próximo en el Conservatorio, al cual estamos seguros acudirán todos los *dilettanti* que la corte encierra, aprovechando esta ocasion, única en su clase, puesto que M. Engel deba partir de Madrid á fines del corriente mes.

The following treats of a still graver matter:—

ENGLISH ARTISTS AND GERMAN COMPOSERS.

SIR,—Sad misgivings as to the probable fate of this letter overwhelm me whilst writing it, and a humiliating presentiment that it will figure on a cheese-monger's counter instead of in the *Musical World*, prevents me from doing myself justice; however, when you hear that I am merely asking, like Mrs. Old, "for information," and that I have selected you because the insertion of that last conundrum in *Muttoniana* proves you to be wholly free from both pride and prejudice, perhaps you will think it worth while to give some attention to the following queries.

How is it that the English soloists in the Crystal Palace band are so sedulously kept in the background, while the German performer on the clarionet is so prominently brought forward? During the last three months I have visited the Palace ten times, and on each occasion I have heard a solo on the clarionet. I happen to like that instrument much, and am quite ready to do full justice to Mr. Pape's ability, but even supposing him to hold the same high rank among musicians that the partridge does among birds, still "*toujours perdrix*" is not found to answer.

Why do we never hear a solo on the flute from Mr. Wells, on the oboe from Mr. Crozier, and on the euphonium from Mr. Phasey? These three Englishmen (especially the first, second, and third) rank high in the opinion of judges, and yet somehow or other visitors to the "People's Palace" have but rarely an opportunity of hearing a solo from either. I speak advisedly when I say that Mr. Wells is called upon to play about once a year and Mr. Phasey about four times, while Mr. Pape's name is seldom excluded from the programmes longer than a fortnight, and I confess that I, with many others, have frequently felt indignant at what looks uncommonly like unjust preference on the part of an otherwise matchable conductor. Without diminishing the number of clarionet solos, might not we hear a solo from some other instrument sometimes?

I am now beginning to feel rather frightened, and to wonder whether this letter savours of folly, ignorance and insolence; but the recollection of that conundrum soothes me, and emboldens me to hope that I too may meet with indulgence. Wishing you many happy New Years and better conundrums, I am, Sir, DARTLE OLD.

To OWAIN AP'MUTTON, Esq.

Mr. Ap'M. will write to Auguste Manns, speak to George Grove, and expostulate with Robert K. Bowley. What more can Dartle Old anticipate? He (Ap'M.) is nor a hypototamus nor an earth-horse.

A SHOOT AT SHOOT.

SIR,—Signor Brignoli is the luckiest tenor that ever appeared. He has positively gained the goodwill of your hard-to-please correspondent Mr. M. Shoot. It is really most amusing to note the manner in which Shoot hits out right and left at many of the most celebrated singers of the day. Naudin, Fraschini, Delle-Sedie, Gueymard, Madame De

Lagrange, Madame Carvalho, Mdle. Battu and many others come in for no small share of abuse. In the opinion of Shoot not one of the above knows how to sing. Poor Naudin is treated the worst of all. By implication, therefore, Meyerbeer knew nothing at all about the vocal expression of music. In short, there are but two singers whom Shoot will allow to be worth hearing—Patti and Titiens. Poor Shoot—low indeed must be his taste. For what is the truth? Patti can sing but cannot touch the heart, Titiens *would* touch the heart if she could but sing. That multitudes run after both only evidences bad taste on the part of the multitudes. Seriously, though, Mr. Editor, it is such writers as your Mr. Shoot who do more harm than enough to the cause of singing. Single out one or two artists, and all besides are sneered at. This is not just. Granted that Patti is a wonderful singer; Carvalho is equally good in her way. Because Mario (who is now simply awful) and Tamberlik (who has only three notes left) ten years ago sang beautifully, it is no reason why Messrs. Fraschini, Naudin, Nicolini, Gueymard, Tiberini, Niemann, Carrion, Mongini & Co. are to be perpetually sneered at and cried down. I think, Mr. Editor, that, in order to give your readers a correct idea of the Paris operas, it would be a good plan to print side by side with Shoot's shots a translation from some recognized French journal. I believe it would be a profitable plan too. So much for Shoot—now for myself. If Mr. Ap'Mutton will take as much pains to misprint this letter as he did for my last—and if he will add to it some of his amusing (but of course abusing) remarks, I am sure my communication will be converted into a fun-affording dish for your readers. My hide, too, is so tough that I don't mind how hard the blows are. Besides, when a man is so bold as to say that Smith is better than Jones, of course the world, which persists in admiring Jones, will immediately hit him (*i.e.*, the man, not Jones) in the eye, and otherwise crush him for his impertinence.—Your obedient servant, OCCASIONAL (and in these slack times of Royal Exchange Buildings, course welcome).

Mr. Ap'M. has no time nor temper to deal with so stark a Midas as "Occasional," whose occasionality would be more diverting if to any purport. Let "Occasional" take his Naudin, his Gueymard, his Carrion, and snore like King Cole over the scrapings of his (Cole's) fiddlers three. Mr. Ap'M. will have no such carrion. His (Ap'M.'s) three fiddlers, or rather five fiddlers (Mr. Ap'M. has five in his orchestra), shall still be Mario, Tamberlik, Ronconi, Titiens (or Tietjens), and Adelina Patti. Seriously "Occasional" will get little by this shoot at Shoot. Next year he may look out for a shoot from Montague—an expert shot of his bullets.

Oswin Ap'Mutton.

King and Beard, Blackchapel, Dec. 30.

LETTERS TO THE EDITOR.

THE HARP.

To the Editor of the MUSICAL WORLD.

SIR,—Harpocrates, in *Mythology*, was the son of Isis and Osiris. This is an Egyptian deity, whose distinguishing attribute is, that he is represented with the fore finger of the right hand applied vertically to his mouth, denoting that he is the god of silence. He had innumerable followers, but, singular to say, they were of the class who write an immense deal of nonsense, and, when attacked upon certain facts they had distorted and transposed, fell back under the protecting wing of their favorite god, and remained silent. Such were his ancient devotees, and I am very sorry to say the moderns are not much improved in their principles.

I have given "the author of the 'History of the Harp'" three weeks to reply to queries contained in my last letter; he has not thought it worth while, I suppose, to correct himself. Therefore I maintain that I am right and he is left (I mean wrong); and, consequently, leave him to the tender mercies of the *Harpies*, and proceed to the subject of my researches—"The Irish harp."

One of the earliest allusions to the harp in the Irish language occurs in that very ancient mythological fragment in the book of Lecan concerning the *Tuatha-de-Daunaus*: "Music, melody, and harmony of strings were their three harpers."

The *Tuatha-de-Daunaus* are said in Irish histories to have come from Thrace, and it is worthy of remark that Mr. Ferguson notices the resemblance between the harp of the Thracian Orpheus, as delineated on a monument in the reign of the Emperor Aurelius, and that of the Irish harp on the theca of the Stowe MS. (already mentioned in a previous letter), being the Egyptian harp in its transition state.

It is also worthy of note that in these Irish triads the harp is expressed by a term in the Irish language which identifies it with the Celtic *crotta* in Venantius Fortunatus.

There exist very few of the ancient Irish harps. A very small one, said (upon the authority of Chevalier O'Gorman, a manufacturer of Irish pedigrees, and brother-in-law of the notorious Chevalier D'Eon), to have belonged to the famous Brian Boiromh, King of all Ireland, and still preserved in the museum of Trinity College, Dublin.

The following history and description of it is extracted from the *Dublin Penny Journal*:—"It is well known to all readers of Irish history that the great monarch King Boiromh was killed at the battle of Clontarf, A.D. 1014.

"He left his son Donagh his harp; but Donagh having murdered his brother Teige, and being deposed by his nephew, retired to Rome, and carried with him the crown, harp, and other regalia of his father, which he presented to the Pope. These regalia were kept in the Vatican, till the Pope sent the harp to Henry VIII, but kept the crown, which was of massive gold. Henry gave the harp to the first Earl of Clanricarde, in whose family it remained until the beginning of the 18th century, when it came, by a lady of the De Burgh family, into that of MacMahon of Clenagh, in the county of Clara, after whose death it passed into the possession of Commissioner Mac Namara of Limerick. In 1782, it was presented to the Right Hon. Wm. Conyngham, who deposited it in Trinity College Museum, where it now is. It is 52 inches high, and of good workmanship; the sounding-board is of oak, the arms of red sally; the extremity of the uppermost arm in part is capped with silver, extremely well wrought and chiselled. It contains a large crystal set in silver, and under it was another stone now lost. The buttons or ornamental knobs at the sides of this arm are of silver. On the front arm are the arms chased in silver of the O'Brien family, the bloody hand supported by lions. On the sides of the front arm, within two circles, are two Irish wolf-dogs, cut in the wood. The holes of the sounding-boards, where the strings entered, are neatly ornamented with escentheons of brass, carved and gilt; the larger sounding holes have been ornamented, probably, with silver, as they have been the object of theft. This harp has 28 keys and as many string-holes, consequently there were as many strings. The foot-piece or rest is broken off, and the parts round which it was joined are very rotten. The whole bears evidence of an expert artist."

The above elaborate description of the harp of the valorous Irish King, whom the Danes mercilessly slew, is also contained in the tenth volume of the fifth edition of the *Encyclopaedia Britannica*.

The Irish harp seems to have had the power to charm the ears of the great English philosopher, Lord Bacon, who does it the honour of mentioning it in his celebrated "Sylva Sylvarum, Century II," p. 38, Sec. 146: "An Irish harp hath open Air on both sides of the strings; and it bath the Concave, or Belly, not a long the Strings, but at the end of the Strings. It maketh a more resounding sound than a *Bandora*, *Orpharion*, or *Cittern*, which have likewise Wire-strings. I judge the cause to be, for that open Air on both sides helpeth, so that there be a Concave; which is therefore best placed at the end."

The Irish harp underwent improvements at various periods. In the fifteenth century, it was considerably improved by the ingenious Robert Nugent, a Jesuit, who resided in Ireland for some time. "He enclosed the open space between the trunk and upper part (or arm) of this instrument, with little pieces of wood, and closed it up after the manner of a box; and the bored part, or sound-hole, on the right side, which was formerly open, he covered with a lattice-work of wood, as in the clavichord, and then placed a double row of chords on each side."* This innovation is described by Dean Lynch in Latin, which dead language is (with few exceptions, and perhaps only then for purposes of apt quotations) entirely unknown to modern musicians.

In "Evelyn's Journal," published in the seventeenth century, the following interesting account appears: "Came to see my old acquaintance, and most incomparable player on the Irish harp, Mr. Clarke, after his travels; such music before or since did I never hear, that instrument being neglected for its extraordinary difficulty; but in my judgment far superior to the lute itself, or whatever speaks with strings."

In the elegant lines written in the Dargle, County Wicklow, by Mr. Preston, that poet takes occasion to exhibit it in "its true light the base policy of Elizabeth."

The persecuted bards (who were also harpers) are represented as seeking an asylum amid the romantic scenery of that charming locality:—

"For here, in old heroic times,
The minstrel walk'd his lofty rhymes;
He tun'd his harp, he bade them flow,
Attempt'd to the streams below,
When England would a land enthral,
She doomed the masses' sons to fall,
Lest Virtue's hand should sting the lyre,
And feed with song the patriot's fire.
Lo! Cambria's bards her fury feel;
See, Erin mourns the bloody steel;
To such a scene, to such a shade,
Condemn'd, proscrib'd, the poet's stray'd.
The warrior rais'd his buckler high,
To shade the son of harmony;
And while he sung with skill profound,
A grove of lances bristled round."

* Walker.

From this period dates the decline of the bardic order, and of the Irish harp and harpers.

They were now obliged to practice the charms of their art in solitude, or to seek the more humble and hospitable roof,

"And tun'd to please a peasant's ear,
The harp a King had loved to hear."

Tempus fugit.

Belgravia, December 20th, 1864.

Yours faithfully,

A. J. P.

THE KIRK ATTUNED.

Sir,—You will be glad (if not sorry) to hear that on Sunday, in the Tron parish church, Glasgow, instrumental music was introduced at all the diets of worship in the regular services of the congregation. The movement which has led to this important innovation originated, we believe, with the congregation, a generous member of which, Mr. Brown, 2, Nicholson-street, presented the session with a handsome organ harmonium. The proposal once mooted, the steps necessary for the accomplishment of the object were carried out in the quietest and most harmonious manner, and without any instigation on the part of the minister or session. With a view to ascertain the opinion of the members they were visited at their own houses, those who could not be readily reached in this way being requested to leave their names and addresses, with the words "for" or "against," in the plate as they entered the church. The result was that out of a congregation numbering nearly 1400 only 89 signified their dissent. In the services of yesterday the harmonium—played by Mr. Gleadhill—was employed to accompany the psalmody. The instrument which the congregation have been fortunate to obtain free of expense is said to be one of the only three of the kind yet manufactured—a second being used at the Church of Notre Dame de Lorette, in Paris, where it has attracted much attention. In addition to the harmonium the singing was assisted by a small choir recently formed, and which is intended to be continued and augmented. The course followed by the Tron congregation in this matter will be hailed by intelligent members of the Church of Scotland as a step in the right direction. They are the second congregation of Presbyterians in Scotland, and the first in Glasgow, who have ventured to introduce instrumental music into their worship. In a week or two the new church at Anderston, of which Mr. Lang is to be minister, will be opened with an organ; and the propriety of carrying out a movement similar to that just accomplished in the Tron, is engaging the attention of other Established congregations in the west end—I am, Sir, yours,

The Pill Box, near Dumbarton.

LODOMY CALOMY.

NO ENCORES OR APPLAUSES.

Sir,—I observe that the Newcastle Choral Union, in announcing their performance of *Samson* for Wednesday the 30th inst., have requested that encores and applause be not indulged in. I can assure you, from frequent observations made by parties during these and other performances, that this request will meet with very general approval. These demonstrations from the gallery are too frequently taken up by a number of young men who ought to know better in other parts of the hall; and whilst the performers are doing their very utmost to do justice to the pieces and themselves, that they should be so stupidly and ignorantly interrupted only exhibits a want of taste and due and interested appreciation of their labours, and does "seriously interfere" with the correct performance of the piece. I have another serious objection; those frequent encores unduly lengthen the performance, which, from the liberal programme, is sufficiently long. I would, therefore, suggest that the doors open at seven and commence at half-past seven; for whilst we are endeavouring to induce the people to attend rational places of amusement, we should be particularly careful that they should close so as not to endanger our youth on the street at an untimely hour, and thus run a risk of bringing them in contact with the prowling evil disposed characters of our town.

Dec. 14.

Yours &c.,

BROWN BUD BEAMISH.

BARNARD CASTLE.—The Sacred Harmonic Society gave a performance of *Judas Maccabæus* in the Music Hall, on Thursday evening week. The soloists were Miss Whitham, Miss Welford, Mr. Whitehead, and Mr. Lambert. Mr. Ainsworth was leader, Mr. Mortimer, organist, and Mr. Raper, conductor. Miss Whitham's best effort was in "From mighty kings." Miss Welford, who has a beautiful voice, sang "O Liberty" and "Father of heaven," with much taste and skill. Mr. Whitehead was successful in the tenor music. The rich quality of Mr. Lambert's bass voice was effectively heard in "Arm, arm ye brave," and "The Lord worketh wonders," both of which were much applauded. The choruses were finely sung. Mr. Raper conducted with his usual tact and ability, and to his training may be attributable the excellence of the choral portion of the evening's performance.

MANCHESTER.

(From our Stockport Correspondent.)

FREE TRADE HALL, MANCHESTER.—Dec. 22.

The *Messiah* was performed at Charles Hallé's eighth concert. The principal vocalists were Miss Louisa Pyne, Miss Palmer, Mr. Sims Reeves and Mr. L. Thomas, with full band and chorus numbering upwards of 300 performers. The hall was crowded in every department by an appreciative audience. The *Messiah* is the king of oratorios. Like the character it so beautifully illustrates, it speaks as no oratorio ever yet spoke; it is the voice of God pouring divine melody into the heart of man, to soothe the troubled mind, and to breathe new hopes that exalt the soul and fill the heart with gladness. The echo never sleeps in the ears of those who listen to the sublime harmonies. The most pathetic strains thrill every emotion within us, as though "this maddening vesture of decay" (our bodies) was a harp played upon by the melodious winds, set in motion by the Spirit of Handel, and thus penetrating the inmost chamber of our imaginations. Indeed, they purify the calls of our hearts from all that is evil and fill us with holy thoughts. By their influence the soul is wafted through the immensity of space above us. Truly, the body is on earth but the spirit is in heaven, for our emotions are linked with Handel, who leads us on through yon carulean plain, and fixes us in a position where our imaginations can clearly trace the way that leads into Jehovah's Temple, where praise, adoration, hallelujahs and anthems are continually rising to Him that sitteth upon the throne for ever and ever. On this sublime eminence we fancy the grand council of heaven, so graphically depicted by the imagination of our poet Milton, when the Son of God first promised to take the sins of mankind upon Himself in order to restore fallen man to the kingdom of heaven. In this sublime conception of Handel's we can picture to our minds the myriad of holy angels celebrating the happy event with acclamations of praise; cherubim and seraphim lead the choirs, for all the hosts of heaven are gathered together, rejoicing in their Creator's triumph over sin and the devil. Handel's *Messiah* is emblematical of our Saviour's glorification on the plains of heaven; it is a musical poem that interprets as far as we can comprehend in this life an emblem of the grand festival of angels held in the Holy of Holies, where they worship Omnipotence and laud Jehovah with holy songs of joy given out by the cherubic hosts and responded to by the heavenly choirs, until one majestic blaze of melodious harmony rolls through the courts of heaven, advancing and receding like the waves of the sea.

Louisa Pyne is a Handelian singer of the very first order; her name will most undoubtedly take a place in musical history by the side of her sisters in song—Clara Novello, Jenny Lind, and Teresa Tietjens. She declaimed the recitatives which follow that heavenly tune, the "Pastoral Symphony," with sweetness of voice that captivates and enchants. In the exhilarating joy of "Rejoice greatly" she identified her feelings with Handel's, for she appeared as though she was inspired; we felt her power, we breathed as she breathed, strain after strain rolled on with the most delightful effects; our souls enjoyed a happiness which may be pronounced angelical; an exultant joyfulness pervaded as though we were, for the moment, in Paradise. She achieved a decided success by her singing of "I know that my Redeemer liveth," a success that will immortalise her renown as an oratorio singer. The effect Miss Pyne produced in this "song of songs" will never be erased from a large portion of her hearers; all the beauties of this sublime air she expressed with consummate taste, pathos, and fervour, steeped as it is with the spirit of Christian faith, for each strain is tinted with anticipation of future bliss, enkindling a flame of admiration in our souls, which enables us to feel the truth it asserts: "It is the voice of Alpha and Omega, giving consolation to the redeemed fixing their thoughts on brighter worlds above."

Miss Palmer has established her reputation in these districts as a contralto vocalist, possessing the highest ability as an interpreter of sacred music. Her admirable singing elicited enthusiastic applause, especially in the most pathetic air in the oratorio, "He was despised," in which Handel fathomed the very depth of human sorrow, for our bosoms swell as though we were giving vent to intense grief. Her singing of "O Thou that tellest" and "He shall feed His flock" wafted an odour of gladness and exhalations of comfort that cheered the hearts of most present. It would be folly to attempt to laud Mr. Sims Reeves' perfect style of singing in the columns of the *Musical World*; his abilities are better known to your readers than I am able to describe. It sufficeth to say that his singing of "Comfort ye my people" impresses his hearers with a divine consolation which indeed comforts the soul; "Thy rebuke" and "Behold and see" he gave with an expression of sorrow that makes the heart lament; the energy, fervour, and spirit he infuses in "Thou shalt break them" raises our feelings to a summit where we can hold communion with Handel. We admire the composer's power; we feel his thoughts take root in our minds; we feel our heart strings vibrate with grand emotions, which make an indelible impression on musical souls. Mr. L. Thomas sang the bass airs with masterly skill, gaining loud applause.

The choruses were admirably given, indeed they were perfection; both voices and instruments contributed their part nobly in this most excellent performance of the immortal *Messiah*; their efficiency speaks volumes, and proclaims Charles Hallé to be one of the great conductors of the present time.

I wish you a merry Christmas from my heart.

I am yours truly,

T. B. B.

CASSEL.—Herr Reiss, the Ducal *Capellmeister*, has been suspended.
ALEXANDRIA.—The Zizania Theatre is to open with *Robert le Diable*.
MILAN.—Signor Lamperti, at present the most renowned singing-master in Italy, has been made a Knight of the Order of St. Maurice and Lazarus.

MADRID.—Tamberlik and Mad. Nantier-Didiée are engaged to sing in *Le Prophète* next season. According to report, they are to receive 200,000 francs.

DARMSTADT.—A handsome monument has been erected to the late *Capellmeister*, Herr Schindelmesser. It consists of a medallion of his head, carved in Carrara marble, and set in a large block of stone. It was solemnly uncovered in the presence of a large number of the deceased musician's friends, on the 6th inst.

ST. PETERSBURGH.—The *Barbieri*, with Madame Nantier-Didiée as Rosina, Signor Everardi, Figaro, Signor Fioravanti, Doctor Bartolo, Signor Angelini, Basilio, and Signor Calzolari, Count Almaviva, has proved one of the great hits of the season. *Lucia di Lammermoor*, too, with Mlle. Fioretti, Signors Giuglini and Graziani, has achieved a triumphant success.

ARRAS.—A French journal has the following:—"The famous instrumentalist who has done so much, in his foreign travels, for the propagation of M. Sax's instruments, M. Ali-Ben-Sou-Alle, has played for the first time at Arras, his native town. He produced such an effect that he was compelled to repeat the greater part of his performances." (Prodigious!—D. PETERS.)

VIENNA.—The exterior of the new Imperial Theatre is just completed, and the best artists to be obtained are engaged for the execution of the interior works. In the grand vestibule will be placed statues of Mozart, Beethoven, Gluck, Haydn and Schubert, and in the saloon busts of Rossini, Meyerbeer, Weber, Cimarosa, Auber, Cherubini, Spohr, Donizetti, Bellini, Wagner, Nicolai and Verdi. It is the intention of the directors to inaugurate the new theatre with Meyerbeer's *Africaine*.

BARCELONA.—(From a Correspondent).—Miss Emily Georgi—I beg pardon, Señorita Doña Emilia Georgi—the *contralto*, has made her appearance at the theatre here, as Maffio Orsini, in *Lucrezia Borgia*, with what success may be gathered from the following notice in the principal Barcelona journal:—

"Anoche se ejecutó en el Gran Teatro del Liceo la inspirada ópera del malogrado Donizetti, *Lucrezia Borgia*, en la que se encargó del personaje de Orsini la nueva y joven *contralto* señorita doña Emilia Georgi. A pesar del reciente recuerdo de la señora Dory, la que se presentaba por primera vez á pisar el escenario, salió bastante airoso de su cometido.—Esta señorita posee una voz estensa y de agradable timbre, y canta con buen estilo, por lo que auguramos que despues de adquirida alguna práctica ocupará un distinguido lugar entre los aplaudidos artistas del mundo musical.—Felicitemos á la nueva *debütante*, la que el público aplaudió al final del *brindis* que cantó en el tercer acto."

Doña Georgi's next part was Maddalena, in which her success was no less decided. Señorita Doña Constanzzia Georgi, the *soprano*, will shortly make her *début*.

ARDITI'S TIC-TAC.—A "proof copy" (writes the *Presse Théâtrale*) of one of Signor Ardit's latest compositions is now the subject of dispute amongst music publishers in Paris. The well-known publisher, M. Ricordi, of Milan, having bought the right of publishing "L'Orologgio" for the continent, has sent a "proof copy" and the right of publication to Paris for sale. The popularity of Signor Ardit, and the profits realized by "Il Bacio," cause a brisk demand for all Signor Ardit's compositions. A large sum has been offered for this last, but we have not heard who is the purchaser. Report says Mr. Flaxland, who was so fortunate with "Il Bacio."

ST. MARTIN'S HALL.—There was a performance of the *Messiah* at cheap prices on Christmas Eve at this Hall. The principal vocalists were Miss Anna Hiles, Miss Emma Heywood, Mr. Coates, and Mr. Aynsley Cook. The Hall was crowded, and the people very attentive. Miss Hiles sang throughout exceedingly well, and the fine *contralto* voice of Miss Emma Heywood was heard to great advantage in "He was despised." Mr. Coates and Mr. Cook both sang very well. Mr. Sidney Naylor ably presided at the organ.

BRIGHTON.—Mrs. W. Devin's "Invitation" Concert on Monday, the 19th inst., was very successful. Meyerbeer's celebrated "Wedding March" (*Quatrième Marche aux Flambeaux*), arranged as a pianoforte duet (by E. Wolff), and played in concert by eight of her pupils (the parts doubled of course), on four pianofortes, produced a great effect. There were several vocal pieces, by Miss Chate, Miss E. Devin, and Mr. R. Devin (enacted in the "Village Blacksmith;") M. Gounod's "Meditation" on a prelude by Bach was well given, the parts for violin and harmonium being sustained by Mr. Stern and Mrs. Roe. The concert afforded satisfaction to all present. The Davenport Brothers, Mr. Thurton's "Odd Folks," and General Tom Thumb have been exhibiting during the week.

WINDSOR.—The Choral Society began their 24th season the week before last, at the Town Hall, with Haydn's oratorio, *The Creation*. Miss Rose Hersee, Mr. Dyson, and Mr. Barnby were the principal singers. The band was led by Mr. Day, and among the orchestral performers were Messrs. Horatio Chipp, Rendle, Giermann, Bambridge, Lester, Corden, Marriott, Wheeler, Branson and Burgess. Dr. Elvey directed the performance.

LEICESTER.—(From a Correspondent).—The Messrs. Nicholson's third concert was given on Monday evening, on which occasion the *Messiah* was performed, the principal vocalists being Miss Helena Walker, Miss Clowes, Mr. Lewis Thomas and Mr. Sims Reeves. The band and chorus (which included Mr. Nicholson's well-drilled Philharmonic Society) consisted of 200 performers, Mr. Alfred Nicholson conducting. The large Music Hall was crowded to suffocation, and hundreds went away unable to procure admission. The performance was excellent in every respect. Mr. Reeves was never in better voice, and never sang with more vigor and supreme taste.

LIVERPOOL.—On Tuesday, the usual Christmas performance of the *Messiah* by the Liverpool Philharmonic Society took place before an immense audience. The soloists were Madame Rudersdorff, Madame Laura Baxter, Mr. Sims Reeves, and Mr. Lewis Thomas. Madame Rudersdorff was very successful in "I know that my Redeemer liveth." Madame Baxter's singing of "Take his yoke upon you" and "He was despised" was excellent. Mr. Sims Reeves, who was warmly received, notwithstanding his recent illness, sang admirably, and received the usual encore after "Thou shalt break them." The set of solos descriptive of the passion of our Lord was as usual sung with thoroughly religious feeling. Mr. Thomas was suffering from cold, but still produced a fine effect here and there by his noble voice and artistic reading. The chorus has never given a more successful performance of the *Messiah*. "For unto us a child is born" earned the usual encore; but other choruses went quite as well, as, for instance, "Hallelujah." The band was very efficient. Mr. Harper was invaluable in the trumpet part. Mr. Hirst, too, gave great help by his organ accompaniment. Mr. Herrmann conducted.—The third of the present series of Classical Chamber Concerts was given on Tuesday, before the usual select audience. The programme was as follows:—

PART I.—Quartet, op. 45, No. 2, in E minor—Spohr; Two violins, tenor, and violoncello; Sonata, op. 58, in D—Mendelssohn; Pianoforte and violoncello; Romance (by desire)—in E for the violin—(first Concerto). PART II.—Quartet, op. 18, No. 4, in C minor—Beethoven; Two violins, viola, and violoncello; Solo pianoforte; Nocturne pastorale—John Field; Scherzo, in E minor, op. 16, No. 2—Mendelssohn; Barcarole, op. 60—Thalberg; Quintet (by desire) op. 44, in E flat—Schumann; Pianoforte, two violins, viola, and violoncello. The players were, Messrs. E. W. Thomas and C. A. Seymour (violin); Bernhardt (tenor); Vieuxtemps (violoncello); and Ernst Pauer (pianoforte). The performance gave great satisfaction. Herr Pauer was encoered in his pianoforte fantasia, and played his own "Cascade."

MUSIC RECEIVED FOR REVIEW.

METZLER & Co.—"L'Orfanelle," *Romanza*, and "Sara," *Ballata*, by SALVATORE G. MARCHESI.
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